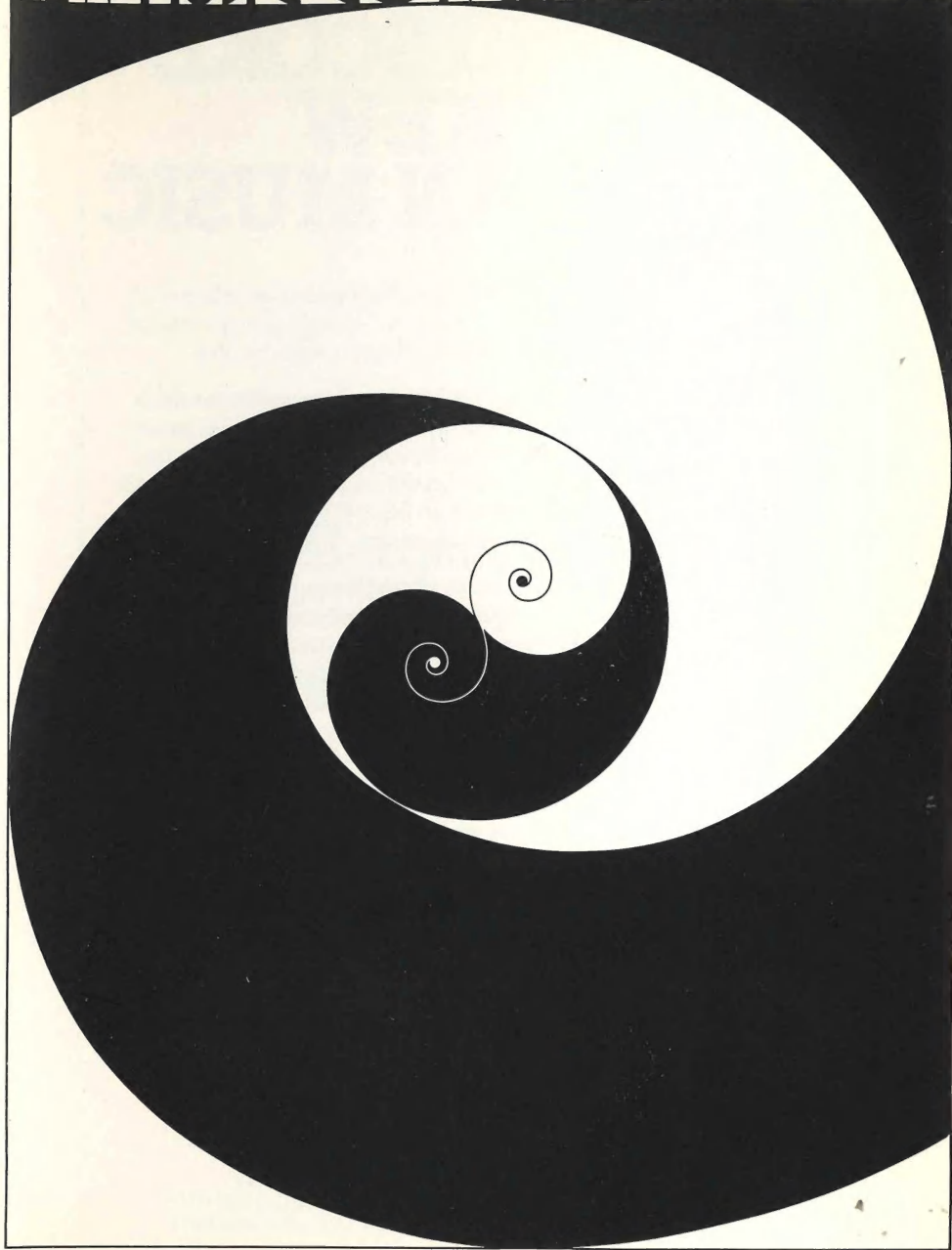


NEW MUSIC CONCERTS 1980-81



CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

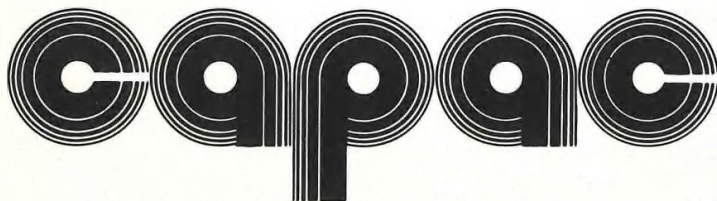
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NEW MUSIC CONCERTS

ROBERT AITKEN
ARTISTIC DIRECTOR

presents

A BELGIAN WEEKEND PART II STUDIO EXPERIMENTELE MUZIEK

OCTOBER 26, 1980
8:30 p.m.



Walter Hall, Edward Johnson Bldg., University of Toronto

PROGRAMME

- WILFRIED WESTERLINCK — *'S'* (for trombone and tape (1972 - 1980))
- JORIS DE LAET — *Bricks* (for tapes and live electronics (1980))
- WIM DAELEMAN — *Integrated Parametrical* (study on volume parameter, for tapes and electronics (1980))
- JORIS DE LAET — *Expanded Parametrical N° 3* (for trombone and live electronics (1980))

INTERMISSION

- KAREL GOEYVAERTS — *Funeral Honours to the Musical Head of Orpheus (1978)* (for 6 martenot-waves in a version adapted for synthesizer and tape)
- JORIS DE LAET & WIM DAELEMAN — *Parametrical Events*, (for tape and live electronics (1980))

PERFORMERS

STUDIO EXPERIMENTELE MUZIEK

WIM DAELEMAN - Tapes and Electronics

JORIS DE LAET - Tapes and Electronics

LEO VERHEYEN - Trombone

LEO VERHEYEN

Leo Verheyen was born in Nijlen, Belgium , in 1945. He studied at the Koninklijke Vlaams Muziek Conservatory, Antwerp, obtaining a first prize for trombone and chamber music. He then studied with Vinko Globokar at the State Academy for Music in Cologne, and was awarded the diploma for the final examination in his main subject. He took part in the Venice Biennale of 1975 as a member of the Orchestra da Camera Internazionale. He plays with various groups for modern music, including Musique Nouvelle with whom he has toured Belgium and Yugoslavia. He has also toured the U.S.A., Mexico and Europe, as a member of the Consortium Antiquum and the Huelgas Ensemble.

KAREL GOEYVAERTS

After having received a humanistic education in Antwerp, he took courses at the Lemmens Institute in Malines. From 1943 until 1947 he studied piano, piano-accompaniment, fugue, organ, music history and composition at the Royal Flemish Conservatory of Antwerp. From 1947 until 1950 he studied composition with Darius Milhaud, music analysis with Olivier Messiaen and was in addition the pupil of Maurice Martenot at the National Conservatory in Paris. In 1949 he was awarded the 2nd prize for Composition and the Lili Boulanger Prize at the same conservatory. He obtained the Hälphen Prize in 1950.

In 1970 the BRT appointed him as producer at the Institute of Psychoacoustic and Electronic Music. (IPEM) in Ghent.

Karel Goeyvaerts received several awards such as the Koopal Prize in 1967 and the Visser-Neerlandia Prize in 1969. He also was given commissions by the BRT (Belgische Radio en Televisie). The Festival of Flanders and the NOS (Nederlandse Omroepstichting). His works have been performed in several European countries, Canada, the United States, Japan and at the festivals of the International Society for Contemporary Music (ISCM) Brussels 1950, Oslo 1953 and Graz 1972.

According to musicologist Herman Sabbe, the work of Karel Goeyvaerts encompasses the total spectrum of the musical evolution of the last 25 years and his international significance cannot be underrated. He is one of the pioneers of serialism and electronic composition, while his later works are models of complete aleatoric music and open concrete "montages" of appropriated materials.

WIM DAELEMAN

Wim Daeleman was born in 1947 in Turnhout. Originally an oboeist, he taught himself music theory and harmony. His compositional concerns are to create unity from diversity. It is the creative process that attracts him and in it he combines intuition and technique in such a way that insights gained from one area illuminate the other.

JORIS DE LAET

Born in Antwerp in 1947, he undertook his musical education at the Academies of Music at Berchem and Wilrijk, near Antwerp. As there was no education available in the field of electroacoustic music, he turned to self teaching.

In 1972 he began to work at the IPEM studio in Ghent (the BRT and Ghent University studio for electronic music). From 1972-74, he joined the courses given at IPEM. He studied composition with Karel Goeyvaerts and Lucien Goethals, and Actual Music Reviewing with Dr. Herman Sabbe. In 1973 Joris de Laet founded SEM, which is devoted to such activities as the development of an electronic music studio, private courses and seminars on history of electronic music, theoretical and practical education in the electroacoustic field and the organization of concerts of experimental music.

Joris de Laet has an electronic studio at the Antwerp Conservatory where he is a frequent lecturer on electroacoustic music.

'S' for trombone and tape (1972-80)

- Wilfried Westerlinck

This work by the Belgian composer was originally written for solo trombone in 1972. In 1980 his eagerness to apply a number of technical possibilities that were new to him gave rise to this version for trombone and tape. The tape was realized by means of sound material from a recording of the original solo part. The composition is based on an advanced traditional musical vision corresponding to the original version and applying the achievements of the Avant-Garde, rather than on an intentionally experimental line of thought.

JdL

BRICKS, for tapes and live-electronics (1980)

- Joris de Laet

The piece consists of a combination of two basic structures with a continuous and logical progress. The electronic part is based on an extension of a number of periodical units variously combined. Two trombone parts proceed simultaneously, made up of tones of equal respective lengths and different rests. A continuity results from tone production during silences in one of the other parts at first; later on it develops from superimposition of formerly played sounds by means of a tape-delay technique. Some temporary parameters from the resulting recording are used for modulation of the recorded sounds. Everything is timed.

meticulously. A prerecorded set of pulses determines the timing of the electronic sounds. Parallel to the evolution of the trombone part to a single tone the electronic pulses evolve from an analogously transposed time lapse to synchronism.

JdL

INTEGRATED PARAMETRICAL, study on volume parameter,
for tape and electronics (1980)

- Wim Daeleman

I tried to use the electronic possibilities to influence envelopes of prerecorded sound material in different ways. Thus in the first part the envelope of a first tape determines the envelope of a second one. This was achieved by an envelope follower-module. In the third part I had a synthesizer determine the envelope of a tape. In the second part both techniques are applied simultaneously. As the composition went along with the research into these possibilities I insist upon calling the piece a study.

WD

EXPANDED PARAMETRICAL No. 3 for trombone and live-
electronics (1980)

- Joris de Laet

The piece has proceeded from the idea of combining electronic sounds with the dynamic progress of acoustic sounds. This progress is different for every instrument and dependent on its treatment. Thus the parameters of the acoustic sounds have a permanent relationship to the generated electronic

sounds. The range of electronic sounds depends upon the chosen acoustic instrument.

JDL

FUNERAL HONOURS TO THE MUSICAL HEAD OF ORPHEUS (1978)

- Karel Goeyvaerts

In this piece the composer returns to an early love. It springs from the period when he was a student of Darius Milhaud and Olivier Messiaen at the Paris Conservatory during which he was one of the rare outsiders to add his name to the long list of French composers who wrote for the ondes-Martenot.

A version of the myth of Orpheus relates that the bacchanals tied the hair of the decapitated Orpheus to his lyre. Thrown into the waves after some time the lyre started to tinkle spontaneously and the head started to sing. This image inspired the musical development. In the piece the song of Orpheus never really draws to a close. The impression of endlessness is obtained through Goeyvaerts' new modal harmony: only consonant intervals are incorporated into a cyclic litanic structure. As the possibilities of sound modulation on an ondes-Martenot could obviously apply to a synthesizer, a new version was conceived for the latter. The synthesizer at the Antwerp conservatory was conveniently patched by Joris DE LAET and six overdubbed parts played by Karel GOEYVAERTS himself.

PARAMETRICAL EVENTS, for tape and live-electronics
(1980)

- Joris de Laet and Wim Daeleman

The composition originated by having different parallel structures of different material sound together. The resulting sound blend alternates with pre-recorded piano sounds that - contrary to the electronic sound progress - evolve in four parts according to a strictly defined time division. This main structure contains different substructures that originate from parametric relationships between the applied sound material and its internal parametric structure. During performance, timbre-, time- and volume parameters of a recorded program can be treated separately.

JdL



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